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Seirei no mori

"The Forest of Spirits"

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Seirei no mori "The Forest of Spirits"

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Thesis

Presented to the Faculty of the Graduate School

of the University of Texas at Austin

in Partial Fulfillment

of the Requirements

for the Degree of

Master of Music

The University of Texas at Austin

May 2016

Abstract

Seirei no mori "The Forest of Spirits"

by

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The University of Texas at Austin, 2016

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Seirei no mori is Japanese for "The Forest of Spirits." The predominant influence for this piece comes from Hayao Miyazaki's animated films, specifically the ones accompanied by Joe Hisaishi's scores. At an early age, probably around the time I started playing trumpet, I remember watching Miyazaki's *Spirited Away* and hearing a particular moment in the score that really struck me. It featured the low brass playing these enormously powerful perfect fifths followed by the trumpets and trombones playing a brief melodic figure, also in fifths. This was one of the first times I was actively curious as to why I enjoyed a particular musical moment and possibly the spark that ignited the desire to write my own music. *Seirei no*

mori is an homage to the influence that Japanese film and video game music has had on me throughout my life.

The work depicts a forest filled with spirits both peaceful and terrifying. The first part of the piece titled "Summoning the Kodama" (kodama is a term that can refer to any sort of forest spirit) begins with a dialogue between the spirits and those who are attempting to summon them. During this interaction, the forest's theme is introduced in the pizzicato cello and bass. The music picks up after the spirits are summoned, with flowing melodic lines representing the peaceful spirits. However, the peace is interrupted by the dark spirits, "The Oni and the Yokai" (oni are roughly translated as demons and yokai refers to supernatural monsters in general). During the second half of the piece, the piccolo introduces a traditional Japanese folk tune that serves as the basis for much of the following musical material. The drums drive the music forward as they emulate the sound of traditional taiko drummers. After these evil spirits, and possibly a trickster spirit or two, seem to fade away, there is a plea for peace in the forest once again by the lonely piccolo. How are the piccolo's pleas answered? You'll have to listen to find out...

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Instrumentation:

Flute (doubling piccolo)

Oboe

B-flat Clarinet (doubling bass clarinet)

Bassoon

*C Trumpet (straight, cup, harmon with stem)

*F Horn (straight)

*Trombone (straight, cup)

Percussion 1:

- marimba, woodblock, medium bass drum, tom, snare, kick drum

Percussion 2:

- crotales, bamboo wind chimes, low tom, high tom, bongo, sleigh bells, bass drum, 3 temple blocks, suspended cymbal, tamtam

Piano

Violin I

Violin II

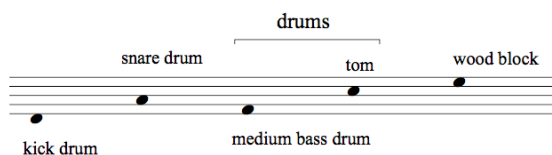
Viola

Cello

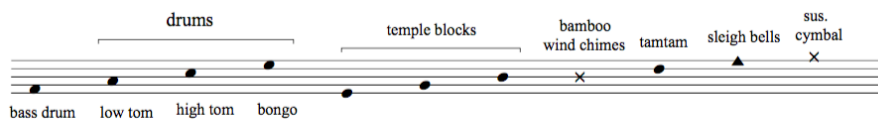
Doublebass

*all three brass play claw bells. If claw bells are not available, other bells or metallic objects that can be rung and produce rich overtones should be used. Tuned handbells are not suitable substitutions.

Percussion 1



Percussion 2



Score
(in C w/ octave transpositions)

Seirei no mori

The Forest of Spirits

Casey Martin

I. Summoning the Kodama
♩ = 56 meditative, glistening

4/4 2/4 6/4 5/4

Flute (dbl. piccolo) *mp*

Oboe

Clarinet in B♭ (dbl. bass clarinet) *mp*

Bassoon *mp*

Trumpet in C *f* claw bell

Horn in F *f* claw bell

Trombone *f* claw bell

Percussion 1 *mf* wood block *p*

Percussion 2 *f* crotales *p* drums setup: bongos and 2 toms *mf*

Piano *f*

I. Summoning the Kodama
♩ = 56 meditative, glistening

Violin I *f* col legno unsynchronized from other players *p*

Violin II *f* col legno unsynchronized from other players *p*

Viola *f* col legno unsynchronized from other players *p*

Cello

Double Bass

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5/4 4/4 7 poco rubato

Fl. *mf* *f*

Ob. *f*

B♭ Cl. *mf* *f*

Bsn. *mf* *p* *f*

C Tpt. *f*

Hn. *f* straight mute *p*

Tbn. *f*

Perc. 1 *mf* *p*

Perc. 2 *f* *p* < *mf* *p* < *f*

Pno. *f*

5/4 4/4 7 poco rubato

Vln. I *f* *p* *f*

Vln. II *f* *p* *f*

Vla. *f* *p* *f*

Vc. *f* *mf*

D.B.

pizz. *f* *p*

pizz. *f* *p*

pizz. *f* *p*

pizz. *f* *mf*

all chords should be strummed. you may vary the speed at which the chords are strummed until the bass enters, at which point they should be quicker.

8

Fl. $\frac{3}{4}$ $\frac{4}{4}$ $\frac{2}{4}$ $\frac{4}{4}$ *mf*

Ob.

B♭ Cl. *mf*

Bsn. *mf*

C Tpt. $\frac{3}{4}$ $\frac{4}{4}$ $\frac{2}{4}$ $\frac{4}{4}$ *mf* [claw bell]

Hn. *mf* [claw bell]

Tbn. *mf* [claw bell]

Perc. 1 $\frac{3}{4}$ $\frac{4}{4}$ $\frac{2}{4}$ $\frac{4}{4}$

Perc. 2 *mf* [bamboo wind chimes] *mf* [crotales] *pp* [drums]

Pno. *mf* 8va

Vln. I $\frac{3}{4}$ $\frac{4}{4}$ $\frac{2}{4}$ $\frac{4}{4}$ *p* arco

Vln. II *p* arco

Vla. *mp* harmonic glissando arco

Vc. *mp* $\frac{3}{4}$ $\frac{4}{4}$ *f* *mf* *mp* $\frac{3}{4}$ $\frac{4}{4}$ *f* *mf* pizz.

D.B. *sfz*

13 **4/4** **3/4** **4/4**

Fl.

Ob.

B♭ Cl.

Bsn.

C Tpt.

Hn.

Tbn.

Perc. 1

mf *p* *mp* *3*

bamboo wind chimes

Perc. 2

mf *mp*

Pno.

Vln. I

Vln. II

Vla.

Vc.

mf *f* *mp* *f* *mp* *f* *mp* *f*

all double stops should be strummed

D.B.

mf *f* *mp* *f* *mp* *f*

4/4 Fl. *flz* *fp*

Ob. *p*

B♭ Cl. *p*

Bsn.

4/4 C Tpt.

Hn.

Tbn.

4/4 Perc. 1 *marimba* *f*

Perc. 2

Pno. *pp*

Vln. I *arco* *S.P.* *pp*

Vln. II *arco* *S.P.* *pp*

Vla. *arco* *S.P.* *pp*

Vc. *sfz*

D.B. *sfz*

6

17 **3** **4** *accel.*

Fl. *f* *f* *p*

Ob. *f* *f* *p*

B♭ Cl. *f* *mf* *f* *p*

Bsn. *mf* *mf* *mf* *sfz*

C Tpt. *p* *f* *pp* *straight mute*

Hn. *mf* *sfz* *straight mute*

Tbn. *mf* *sfz*

Perc. 1 *mf* *f* *mp* *f* *mf* *sfz*

Perc. 2 *mf* *crotales*

Pno. *f* *mf* *sfz*

Vln. I *ord.* *sfz* *pizz.* *mf* *f* *arco* *S.T.* *pp* *accel.*

Vln. II *ord.* *sfz* *pizz.* *f* *mp* *mf* *f* *arco* *S.T.* *pp*

Vla. *ord.* *sfz* *pizz.* *f* *mp* *mf* *f* *arco* *S.T.* *pp*

Vc. *f* *mf* *sfz* *pp*

D.B. *f* *mf* *sfz*

27 quiet, singing of the spirits $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$

Fl.

Ob.

B♭ Cl.

Bsn.

C Tpt.

Hn.

Tbn.

Perc. 1

Perc. 2

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

mp *p* *pizz.* *p* *pizz.* *p*

10

11

12

49

$\frac{5}{4}$ $\frac{3}{4}$ $\text{♩} = 76$ pensive

Fl.

Ob.

B♭ Cl.

Bsn.

C Tpt.

Hn.

Tbn.

Perc. 1

Perc. 2

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

mp *f* *p* *claw bell* *8va* *arco* *pizz.*

53 $\frac{5}{4}$ $\frac{3}{4}$ *rit.* [57] ♩ = 63 momentarily ominous

Fl. *n* *pp* *mf* *flz*

Ob. *n*

B♭ Cl. *n*

Bsn. *n*

C Tpt. $\frac{5}{4}$ $\frac{3}{4}$ *p* *cup mute* *mp* *straight mute*

Hn. *p* *straight mute*

Tbn. *p* *straight mute*

Perc. 1 $\frac{5}{4}$ $\frac{3}{4}$ *p* *pp* *drums setup: medium bass drum and tom with marimba mallets* *marimba* *p*

Perc. 2 *drums with sus. cymbal mallets* *p* *ppp* *p*

Pno. *8va* *mf* *p*

Vln. I $\frac{5}{4}$ $\frac{3}{4}$ *ppp* *p* *n* *rit.* [57] ♩ = 63 momentarily ominous

Vln. II *ppp* *p* *n*

Vla. *ppp* *p* *n* *pp* *mf*

Vc. *f*

D.B. *arco* *p* *mf*

59 **3** **3** **4**

Fl. *pp* *mf* *pp* *mf*

Ob.

B♭ Cl.

Bsn.

C Tpt. *mf* *mp*

Hn. *mp* *mf* *mp*

Tbn. *mp* *mf* *mp*

Perc. 1 *mp* *mf* *mp*

Perc. 2 *mp* *mf* *mp*

Pno. *mp* *mf* *mp*

Vln. I

Vln. II *pp* *mf* *pp* *mf* *pp* *mf*

Vla. *pp* *mf* *pp* *mf* *pp* *mf*

Vc. *f* *mf*

D.B. *f* *mf*

4

64 **4/4** **3/4** dancing

Fl. *p* *mf*

Ob. *mf*

B♭ Cl. *mp* *mf*

Bsn. *p* *mp* *mf*

C Tpt. **4/4** **3/4** *pp*

Hn. *pp*

Tbn. *pp*

Perc. 1 **4/4** **3/4** *p* *mf*

Perc. 2 *p* *mf* *mf* [sus. cym] [sleigh bells]

Pno. *p* *mf*

Vln. I **4/4** **3/4** dancing *p* *mf* arco

Vln. II *p* *mf* arco

Vla. *mf*

Vc. pizz. *mf*

D.B. pizz. *mf*

67

Fl.

Ob.

B♭ Cl.

Bsn.

C Tpt.

Hn.

Tbn.

Perc. 1

Perc. 2

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

sfz *mf*

mf *sfz* *mf*

mf

arco

arco

72

4/4 3/4 2/4 3/4

Fl. *f*

Ob. *p* *f*

B♭ Cl. *p* *f*

Bsn. *p* *f*

C Tpt. *open* *mp* *mf*

Hn. *open* *p* *f* *mf*

Tbn. *open* *mp* *mf*

Perc. 1 *p* *f*

Perc. 2 *mp* *mf*

Pno. *mf* *f* *mp*

72

4/4 3/4 2/4 3/4

Vln. I *f*

Vln. II *p* *f*

Vla. *p* *f* S.T. *p*

Vc. *p* *f* pizz. *mp*

D.B. *p* *f* pizz. *mp*

75 **3** **2** **77** **3**
4 **4** **4** **4**

Fl.

Ob. *pp* *mf*

B♭ Cl.

Bsn.

C Tpt. *mf* *mp*

Hn. *mf* *mp*

Tbn. *mf* *mp*

Perc. 1

Perc. 2 *crotales* *p*

Pno.

75 **3** **2** **77** **3**
4 **4** **4** **4**

Vln. I *8va* S.T. *p* *f* *pp* *ord.* *mp*

Vln. II S.T. *p* *f* *pp* *ord.* *mp*

Vla. *f* *pp*

Vc.

D.B.

79 **3/4** **4/4** **3/4**

Fl. *mf* *pp*

Ob. *mf*

B♭ Cl.

Bsn.

79 **3/4** **4/4** **3/4**

C Tpt. *mf* *mp*

Hn. *mf* *mp*

Tbn. *mf* *mf*

79 **3/4** **4/4** **3/4**

Perc. 1

Perc. 2

Pno.

79 **3/4** **4/4** **3/4**

Vln. I *mf*

Vln. II

Vla. *ord.* *mp*

Vc.

D.B.

21

86 4/4 5/4 4/4

Fl. *mf* *mp* *f* *mf*

Ob. *mf* *mp* *f* *mf*

B♭ Cl. *mp* *f* *mf*

Bsn. *mf* *mp* *f* *mf*

C Tpt. *mp*

Hn. *mp*

Tbn. *mp*

Perc. 1 *mf* *f* *p*

Perc. 2 *f*

Pno. *f*

Vln. I *mf* *f*

Vln. II *mf* *f*

Vla. *f*

Vc. *f*

D.B. *f*

87 88 89 90

89

Fl. $\frac{4}{4}$ ff mf $\frac{3}{8}$ $\frac{4}{4}$

Ob. ff mf

B♭ Cl. ff mf

Bsn. ff mf

C Tpt. $\frac{4}{4}$ f $\frac{3}{8}$ $\frac{4}{4}$

Hn. f

Tbn. f p

Perc. 1 $\frac{4}{4}$ ff $\frac{3}{8}$ $\frac{4}{4}$

Perc. 2

Pno. ff mf $\frac{3}{8}$ $\frac{4}{4}$

89 $\frac{4}{4}$ ff mf $\frac{3}{8}$ $\frac{4}{4}$

Vln. I ff mf

Vln. II ff mf

Vla. ff mf

Vc. ff $arco$ mf

D.B. ff mf

92 **4/4** **5/4** **94 4/4**

Fl. *mp*

Ob.

B♭ Cl. *mp* *p* [to bass clarinet]

Bsn. *pp* *p*

C Tpt. **4/4** **5/4** **4/4** *pp*

Hn. *pp*

Tbn.

Perc. 1

Perc. 2 *mp* [tamtam]

Pno. *mp* *p*

94 4/4

Vln. I *n* *p* *pp* *mp*

Vln. II *n* *p*

Vla. *p*

Vc. *p*

D.B. *p* *arco* *pizz.* *mf* *p*

96

Fl.

Ob.

B♭ Cl.

Bsn.

C Tpt.

Hn.

Tbn.

Perc. 1

Perc. 2

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

100 zen clarity

100 zen clarity

26

108 **5/8** **3/4** *accel.* **2/4** **4/4** ♩ = 66

Fl. *mf* *ff*

Ob. *mf* *ff*

B♭ Cl. *ff*

Bsn. *ff*

C Tpt. *mp* *ff*

Hn. *ff*

Tbn. *ff*

Perc. 1 **5/8** **3/4** **2/4** **4/4** **7/8** **4/4**

Perc. 2

Pno.

Vln. I *mf* *ff*

Vln. II *mf* *ff*

Vla. *pp* *mp* *ff*

Vc. *pp* *mf* *mp* *ff*

D.B. *pp* *mf* *ff*

114 II. The Oni and Yokai

4 ♩ = 44 dark energy churning

accel.

4
4 ♩ = 44 **dark energy churning** *accel.* **7**
8 **4** **3**
4

Fl.

Ob.

B♭ Cl.

Bsn.

C Tpt.

Hn.

Tbn.

Perc. 1

Perc. 2

Pno.

drums

drums

cup right hand in a "C" shape,
press against lowest strings
to create harmonic tones

slam fist or palm on bottom 5 white keys

8th

114 II. The Oni and Yokai

4 ♪ = 44 dark energy churning

accel.

4 ♩ = 44 dark energy churning *accel.* **7** **8** **4** **3** **4**

Vln. I

Vln. II

Vla.

Vc.

D.B.

p *f mp* *p* *f mp* *p* *f mp* *p* *f mp* *f mp*

120 **3** *accel.* **5** **4** $\text{♩} = 120$ **123** **vengeful spirits unleashed**

Fl. *f* *ff*

Ob. *f* *ff*

B♭ Cl. *f* *ff*

Bsn. *f* *ff*

C Tpt. **3** **5** **4**

Hn. *p* *ff*

Tbn. *p* *ff*

Perc. 1 **3** **5** **4** *ff^{mp}* *ff^z f*

Perc. 2 *ff^{mp}* *ff^z f*

Pno. *(8th)* *mf* *f* *ff*

Vln. I **3** **5** **4** $\text{♩} = 120$ **123** **vengeful spirits unleashed** *f* *ff^z*

Vln. II *f* *ff^z*

Vla. *f* *ff^z*

Vc. *f* *ff^z*

D.B. *f* *ff^z*

124

Fl.

Ob.

B♭ Cl.

Bsn.

C Tpt.

Hn.

Tbn.

Perc. 1

Perc. 2

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

124

125

126

127

128

5/4 4/4 3/4

Fl. *mf* *sfz* *mf* *to piccolo*

Ob. *mf* *sfz* *p* *mf*

B♭ Cl.

Bsn.

C Tpt. *sfz* *mf*

Hn. *mf*

Tbn. *mp*

Perc. 1 *p* *sfz p* *mp*

Perc. 2 *p* *p*

Pno. *p* *sfz mp* *mf*
(G^{tr})

128

5/4 4/4 3/4

Vln. I *mf* *sfz* *mp* *mf*

Vln. II *mf* *sfz* *mp* *mf*

Vla. *p* *sfz mp* *mf*

Vc. *p* *sfz mp* *mf*

D.B. *p* *sfz mp* *mf*

[illegible]

137 mockingly
4/4 piccolo

Fl. *f*

Ob. *f*

B♭ Cl.

Bsn.

C Tpt.

Hn.

Tbn.

Perc. 1 *mf* *f* *mf*

Perc. 2 *f*

Pno.

137 mockingly
4/4

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc.

D.B.

Detailed description of the musical score: The score is divided into two systems. The first system (measures 137-140) includes parts for Flute (piccolo), Oboe, B♭ Clarinet, Bassoon, Cornet, Horn, Trombone, Percussion 1 and 2, Piano, Violin I and II, Viola, Violoncello, and Double Bass. The Flute part has a melodic line with slurs and accents, starting with a forte (f) dynamic. The Oboe also has a melodic line with a forte (f) dynamic. The Percussion 1 part has a rhythmic pattern with dynamics of mezzo-forte (mf), forte (f), and mezzo-forte (mf). The Percussion 2 part has a single note with a forte (f) dynamic. The Piano part is silent. The Violin I and II parts have melodic lines with slurs and accents, starting with a forte (f) dynamic. The Viola part has a melodic line with a forte (f) dynamic. The Violoncello and Double Bass parts are silent. The second system (measures 137-140) includes parts for Flute, Oboe, B♭ Clarinet, Bassoon, Cornet, Horn, Trombone, Percussion 1 and 2, Piano, Violin I and II, Viola, Violoncello, and Double Bass. The Flute part has a melodic line with slurs and accents, starting with a forte (f) dynamic. The Oboe also has a melodic line with a forte (f) dynamic. The Percussion 1 part has a rhythmic pattern with dynamics of mezzo-forte (mf), forte (f), and mezzo-forte (mf). The Percussion 2 part has a single note with a forte (f) dynamic. The Piano part is silent. The Violin I and II parts have melodic lines with slurs and accents, starting with a forte (f) dynamic. The Viola part has a melodic line with a forte (f) dynamic. The Violoncello and Double Bass parts are silent.

34

145 **3/4** **146** to flute

Fl.

Ob.

B♭ Cl.

Bsn.

C Tpt.

Hn.

Tbn.

Perc. 1

Perc. 2

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

f

pp

mf *ff* *p*

ff *f*

ff *pp*

ff

8th

marimba

152
4 with quiet intensity
4

154

5/4 4/4

Fl.

Ob.

B♭ Cl.

Bsn.

ppp mf p

5/4 4/4

C Tpt.

Hn.

Tbn.

mp

154

5/4 4/4

Perc. 1

154

Perc. 2

crotales

p

154

Pno.

fp

5/4 4/4

Vln. I

ppp mf ppp

Vln. II

ppp mf ppp

Vla.

ppp mf ppp

Vc.

D.B.

157

5/4 **4/4**

Fl.

Ob.

B♭ Cl.

Bsn.

C Tpt.

Hn.

Tbn.

Perc. 1

Perc. 2

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

mp

mf

superball mallet, preferably as large as possible

tamtam

p

S.P.

mf

161

Fl. $\frac{3}{4}$ $\frac{5}{4}$ $\frac{4}{4}$ *p* *flute*

Ob. *pp*

B♭ Cl. *mp* *pp*

Bsn.

C Tpt. $\frac{3}{4}$ $\frac{5}{4}$ $\frac{4}{4}$

Hn. *pp*

Tbn. *p*

Perc. 1 $\frac{3}{4}$ $\frac{5}{4}$ $\frac{4}{4}$

Perc. 2

Pno.

Vln. I $\frac{3}{4}$ $\frac{5}{4}$ $\frac{4}{4}$ *f* *pp* *f* *pp* *ord.*

Vln. II *f* *pp* *f* *pp* *ord.*

Vla. *pp* *f* *pp*

Vc. *pizz.* *f* *fp* *f* *mp* *arco*

D.B. *pp* *mf* *pp*

165 $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$

Fl. *mf*

Ob.

B \flat Cl. to B-flat clarinet

Bsn.

C Tpt. $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$

Hn.

Tbn.

Perc. 1 $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ *mp*

Perc. 2 165

Pno. *mp*

165 $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$

Vln. I

Vln. II *mf*

Vla.

Vc. *mf* pizz.

D.B. *mf*

41

173 **6/4** **3/4** energetic **4/4**

Fl. *mf* *f*

Ob. *mf* *f*

B♭ Cl. *mf* *f*

Bsn. *mf* *f*

C Tpt. *f* *p* *f*

Hn. *p* *f*

Tbn. *f* *p* *f*

Perc. 1 **6/4** **3/4** **4/4**

Perc. 2 *p* *f*

Pno. *p* *f*

Vln. I **6/4** **3/4** energetic **4/4** *f*

Vln. II *n* *mp* *f*

Vla. *f*

Vc. *n* *mp* *f*

D.B. *f* *pizz.* *arco* *pizz.*

176 **4/4** **3/4**
 Fl.
 Ob.
 B♭ Cl.
 Bsn.
 C Tpt.
 Hn.
 Tbn.
 Perc. 1 **4/4** **3/4** *f* *sf* *mp*
 Perc. 2 *f*
 Pno.
 Vln. I **4/4** **3/4**
 Vln. II
 Vla.
 Vc.
 D.B.

44

184 **4** powerful **3** **4**

Fl. *f*

Ob. *f*

B♭ Cl. *f*

Bsn. *f*

C Tpt. **4** **4** **3** **4** **4**

Hn. *f*

Tbn. *f*

Perc. 1 **4** **4** **3** **4** **4**

Perc. 2 *f* (bass drum)

Pno. *ff* *f* *8vb*

186 **4** powerful **3** **4** **4**

Vln. I *ff* *ff*

Vln. II *ff* *ff*

Vla. *ff* *ff*

Vc. *ff* *f*

D.B. *ff* *ff* *arco*

188 **4/4** **2/4** **4/4**

Fl.

Ob.

B♭ Cl.

Bsn.

C Tpt.

Hn.

Tbn.

Perc. 1

Perc. 2

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

47

48

200 satirical, comedic **2/4**

Fl. *f*

Ob. *f*

B♭ Cl. *f*

Bsn. *sfz* *f*

C Tpt. *p* *f* harmon, stem in

Hn. *p* *f* stopped *p* *f*

Tbn. *p* *f*

Perc. 1 *f* marimba

Perc. 2 *mp* *f* temple blocks *mp*

Pno. *sfz* *f*

200 satirical, comedic **2/4**

Vln. I *f* pizz.

Vln. II *f* pizz.

Vla. *f* pizz.

Vc. *f* pizz.

D.B. *sfz* *f* pizz.

50

208

Fl. $\frac{2}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{5}{4}$

Ob.

B♭ Cl.

Bsn.

C Tpt. $\frac{2}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{5}{4}$

Hn.

Tbn.

Perc. 1 $\frac{2}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{5}{4}$

Perc. 2

Pno.

Vln. I $\frac{2}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{5}{4}$

Vln. II

Vla.

Vc.

D.B.

f *ff* *mf* *f* *mp* *f* *mp*

straight mute open

snare and bass with brushes

52

217 **$\frac{3}{4}$** broad, intensity dissipating **$\frac{4}{4}$**

Fl. *f* *mp* *f*

Ob. *f*

B♭ Cl. *f*

Bsn. *f*

C Tpt. *p*

Hn. *f*

Tbn. *f*

Perc. 1 *p* *f* *mf* *f* *mf*

Perc. 2 *f* *mp* *f* *f* *mf*

Pno.

217 **$\frac{3}{4}$** broad, intensity dissipating **$\frac{4}{4}$**

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

D.B. *arco* *mf* *f*

221 **4/4** **2/4** **4/4** *rit.*

Fl. *p*

Ob.

B♭ Cl. *p*

Bsn.

221 **4/4** **2/4** **4/4** *open* *f* *p*

C Tpt. *f* *p*

Hn. *mf* *p*

Tbn. *mf* *p*

221 **4/4** **2/4** **4/4** *mp*

Perc. 1 *mp*

221 *mf* *mp*

Perc. 2

221 Pno.

221 **4/4** **2/4** **4/4** *rit.*

Vln. I *f*

Vln. II *f*

Vla.

Vc. *mf*

D.B. *mf*

225 ♩ = 112

3/4 **4/4** **2/4**

Fl. *mf*

Ob.

B♭ Cl. *mp*

Bsn.

C Tpt. *mp* cup mute

Hn.

Tbn. *mp* cup mute

Perc. 1

Perc. 2

Pno. *mf*

Vln. I *mp* *mf*

Vln. II *mp* *mf*

Vla. *mp* *mf*

Vc. *f*

D.B. *f*

225 ♩ = 112

3/4 **4/4** **2/4**

229 **2**/**4** **4**/**4** **3**/**4** **232**/**4**/**4**

Fl. *p*

Ob. *mf* *p*

B♭ Cl. *mf* *mp*

Bsn.

C Tpt. *pp*

Hn.

Tbn. *pp*

Perc. 1

Perc. 2

Pno.

Vln. I *p*

Vln. II *p*

Vla. *f* *mf*

Vc. *f* *mf*

D.B.

233 *mp* *to piccolo* **5/4** **3/4** *rit.*-----

Fl.

Ob.

B♭ Cl.

Bsn.

p *mf* *mp* *mf* *p*

233 **5/4** **3/4**

C Tpt.

Hn.

Tbn.

p *mf* *pp* *mp* *mf*

233 **5/4** **3/4**

Perc. 1

233

Perc. 2

233

Pno.

5/4 **3/4** *rit.*-----

233

Vln. I

p *mf* *mp* *f*

Vln. II

p *mf* *mp* *f*

Vla.

p *mf* *mp* *f*

Vc.

p *mf* *mp* *f*

D.B.

rit. ♩ = 72

 $\frac{4}{4}$

 $\frac{3}{4}$

242 serene, crystalline

238 Fl.

238 Ob.

B♭ Cl. *pp* *p* *pp* [to bass clarinet]

Bsn. *p* *pp*

238 C Tpt.

238 Hn. *p*

238 Tbn.

238 Perc. 1

238 Perc. 2 *mp* *p* [crotales]

238 Pno. *mp*

238 Vln. I *mf* *p* *pp*

238 Vln. II *mf* *p* *pp*

238 Vla. *mf* *p* *pp*

238 Vc. *mf* *p* *pp*

238 D.B.

246 piccolo

Fl. *p*

Ob. *p*

B♭ Cl.

Bsn.

C Tpt.

Hn.

Tbn.

Perc. 1

Perc. 2

Pno. *p*

Vln. I *n*

Vln. II *n*

Vla. *n*

Vc. *n*

D.B.

Detailed description of the musical score: The score is for measures 246 to 251. Measure 246 starts with a piccolo part for the Flute, marked *p*. The Oboe also has a part marked *p*. The Piano part has a *p* dynamic. Measures 247-250 show various musical notations including notes, rests, and dynamics like *n* for the strings. Measure 251 shows a *p* dynamic for the Piano part.

60

257 **4/4** **3/4** *rit.* **4/4** **2/4** **3/4**

Fl. *p*

Ob. *n*

B♭ Cl.

Bsn.

C Tpt. **4/4** **3/4** **4/4** **2/4** **3/4**

Hn.

Tbn.

Perc. 1 **4/4** **3/4** **4/4** **2/4** **3/4**

Perc. 2

Pno.

257 **4/4** **3/4** *rit.* **4/4** **2/4** **3/4**

Vln. I

Vln. II

Vla.

Vc.

D.B.

260 ♩ = 63 expectantly

266 calling to the spirits again

Fl. $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$

Ob.

B♭ Cl.

Bsn.

C Tpt. $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ straight mute *p*

Hn. *p* claw bell

Tbn. *p* claw bell

Perc. 1 $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$

Perc. 2 *p*

Pno. *p*

Vln. I $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$

Vln. II

Vla.

Vc.

D.B.

63

274 *accel.* $\frac{2}{4}$ $\frac{3}{4}$ ♩ = 72 calling for the light... $\frac{5}{8}$ *accel.* $\frac{3}{4}$

Fl.

Ob.

B♭ Cl. *mf* *pp*

Bsn. *mf* *pp*

C Tpt. $\frac{2}{4}$ *open* $\frac{3}{4}$ $\frac{5}{8}$ $\frac{3}{4}$ *mf*

Hn. *mf* *open*

Tbn. *mf*

Perc. 1 $\frac{2}{4}$ $\frac{3}{4}$ $\frac{5}{8}$ $\frac{3}{4}$

Perc. 2 *mp* *mf*

Pno. *p* *mp*

8vb.

Vln. I *accel.* $\frac{2}{4}$ $\frac{3}{4}$ ♩ = 72 calling for the light... $\frac{5}{8}$ *accel.* $\frac{3}{4}$ *p* *mp* *mf*

Vln. II *p* *mp* *mf*

Vla. *p* *mp* *mf*

Vc.

D.B. *ppp* *mf*

280
 $\frac{3}{4}$ ♩ = 80 ...but darkness hungers *accel.*-----

Fl.

Ob.

B♭ Cl.

Bsn.

$\frac{3}{4}$

C Tpt.

Hn.

Tbn.

Perc. 1

Perc. 2

Pno.

280
 $\frac{3}{4}$ ♩ = 80 ...but darkness hungers

Vln. I

Vln. II

Vla.

Vc.

D.B.

286 *accel.* 289 $\frac{4}{4}$ ♩ = 120 *cacophonous accel.*

Fl. *ff*

Ob. *ff*

B♭ Cl. *ff*

Bsn. *ff*

C Tpt. *ff*

Hn. *ff*

Tbn. *ff*

Perc. 1 *f*

Perc. 2 *f* *fp*

Pno. *ff* *8va*

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ff*

D.B. *ff*

accel. $\text{♩} = 168$

292

Fl.

Ob.

B♭ Cl.

Bsn.

C Tpt.

Hn.

Tbn.

Perc. 1

p *f* *p* *ff* *p* *ff* *p*

Perc. 2

ffp *ffp* *ffp*

Pno.

accel. $\text{♩} = 168$

292

Vln. I

Vln. II

Vla.

Vc.

D.B.

8va

296 the spirits' fury

Fl. *ffz* **3/4** **4/4** **5/4** **4/4** **2/4**

Ob. *ffz* **3/4** **4/4** **5/4** **4/4** **2/4**

B♭ Cl. *ffz* **3/4** **4/4** **5/4** **4/4** **2/4**

Bsn. *ffz* **3/4** **4/4** **5/4** **4/4** **2/4**

C Tpt. *ffz* **3/4** **4/4** **5/4** **4/4** **2/4**

Hn. *ffz* **3/4** **4/4** **5/4** **4/4** **2/4**

Tbn. *ffz* **3/4** **4/4** **5/4** **4/4** **2/4**

Perc. 1 *ff* **3/4** **4/4** **5/4** **4/4** **2/4** *ffz f*

Perc. 2 *ff* **3/4** **4/4** **5/4** **4/4** **2/4** *mp f*

Pno. *ffz ff* **3/4** **4/4** **5/4** **4/4** **2/4**

296 the spirits' fury

Vln. I *ffz* **3/4** **4/4** **5/4** **4/4** **2/4**

Vln. II *ffz* **3/4** **4/4** **5/4** **4/4** **2/4**

Vla. *ffz* **3/4** **4/4** **5/4** **4/4** **2/4**

Vc. *ffz* **3/4** **4/4** **5/4** **4/4** **2/4**

D.B. *ffz* **3/4** **4/4** **5/4** **4/4** **2/4**

301

2/4 4/4 2/4 4/4 2/4 4/4

Fl. *ff*

Ob. *ff*

B♭ Cl. *ff*

Bsn. *ff*

C Tpt. *ff*

Hn. *ff*

Tbn. *ff*

Perc. 1 *ff* *ff* *ff* *f* *ff* *ff*

Perc. 2 *ff* *ff* *ff* *f* *ff* *ff*

Pno. *ff* *ff* *ff* *ff* *ff* *ff*

Vln. I *ff* *ff* *ff* *ff* *ff* *ff*

Vln. II *ff* *ff* *ff* *ff* *ff* *ff*

Vla. *ff* *ff* *ff* *ff* *ff* *ff*

Vc. *ff* *ff* *ff* *ff* *ff* *ff*

D.B. *ff* *ff* *ff* *ff* *ff* *ff*

70

71

72

Fl.

Ob.

B♭ Cl.

Bsn.

C Tpt.

Hn.

Tbn.

Perc. 1

Perc. 2

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

319

320

321

322

mp

mp

mp

ff

f

6

6

6

74

328 3 2 2 4 4

Fl. *mf* 3 *sfz*

Ob. *mf* 3 *sfz*

B♭ Cl. *mf* 3 *sfz*

Bsn. *mf* 6 *sfz*

C Tpt. 328 3 2 2 4 4

Hn. 328 3 2 2 4 4

Tbn. 328 3 2 2 4 4

Perc. 1 328 3 2 2 4 4

Perc. 2 328 3 2 2 4 4

Pno. 328 3 2 2 4 4

Vln. I 328 3 2 2 4 4

Vln. II 328 3 2 2 4 4

Vla. 328 3 2 2 4 4

Vc. 328 3 2 2 4 4

D.B. 328 3 2 2 4 4

fff chromatic glissando

8^{va}

333 **4/4** **3/4**

Fl. *ff*

Ob. *ff*

B♭ Cl. *ff*

Bsn. *ff*

C Tpt. *ff* harmonic gliss.

Hn. *ff* harmonic gliss.

Tbn. *ff* harmonic gliss.

Perc. 1 *ff*

Perc. 2 *ff*

Pno. *ff* 15^{ma}

333 **4/4** **3/4**

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ff*

D.B. *ff*

77